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BULLETIN OF THE METROPOLITAN MUSEUM OF ART

BEQUEST OF MRS. MORRIS K. JESUP

AT the meeting of the Trustees, held January 18th, a bequest from the late Mrs. Morris K. Jesup was formally acted upon. The character of the legacy, as expressed in the wise and broad terms of the will, is as follows:

I give and bequeath any paintings, whether those which belong to me individually or those which came to me from my husband, the said Morris K. Jesup, either or both, and which may be selected by the Museum, to the Metropolitan Museum of Art of the City of New York, upon condition that the Museum shall (less any which it may think best to sell, replace or exchange) group them in schools with other paintings belonging to the same schools, and that upon each picture, including any new purchases, there shall be kept a plate stating that it is presented by me (Mrs. Morris K. Jesup) from the collection of my husband Morris K. Jesup. If the Museum shall receive this bequest upon the foregoing condition, then I give and bequeath to it, free of tax, fifty thousand dollars (\$50,000) as a permanent fund to be kept invested by it and the income to be by it applied to keeping the collection in repair or in the purchase of new paintings, either or both.

I further give and bequeath as follows: One hundred thousand dollars (\$100,000) to the Metropolitan Museum of Art of the City of New York, to constitute a permanent fund, as hereinafter provided, to be known as the "Morris K. Jesup Fund," the income to be used for the encouragement of American Art in any way the Trustees may think best.

The Trustees accepted, upon these terms, the following paintings, which will be described at length in forthcoming issues of the BULLETIN, and a selection of which will soon be shown in the Special Exhibition Room.

THOMAS GAINSBOROUGH . . .	Miss Gainsborough
THOMAS LAWRENCE . . .	Lady Elizabeth Wyndham.
GEORGE ROMNEY . . .	Hon. Mrs. Tiekle.
" . . .	Portrait of George Romney.
NATTIER . . .	Vicomtesse Polignac.
ATTRIBUTED TO REM-BRANDT . . .	Burgomaster.
ATTRIBUTED TO REM-BRANDT . . .	Burgomaster's Wife.
COROT . . .	Landscape.
HOPPNER . . .	Mrs. Gardiner and her Children.
R. WILSON . . .	View on the Arno.
C. JANSSENS VAN CEULEN . . .	Marchioness of Townshend.
DIAZ . . .	Children and Lizard.
SIR D. WILKIE . . .	The Return.
JEAN C. CAZIN . . .	A Former Royal Highway.
P. NASMYTH . . .	Landscape.
J. F. KENSETT . . .	Lake George.
F. E. CHURCH . . .	The Parthenon.
A. B. DURAND . . .	The Beeches.
" " " . . .	Summer Afternoon.
S. R. GIFFORD . . .	Kaaterskill Glove.
S. VAN RUYSDAEL . . .	Haarlem, Holland.
THOMAS COLE . . .	Crossing the Ford.
RICHARD PARKS BOW- INGTON . . .	Mautes on the Seine.
JAMES STARK . . .	The Mill.
JOSHUA REYNOLDS . . .	Georgiana Augusta Frederica Elliott.
" " " . . .	Countess of Bedford.
GREUZE . . .	Innocence.
OPIE . . .	Lady Hamilton.
" " " . . .	Portrait of a Boy.
ATTRIBUTED TO FRANS HALS . . .	Portrait.
F. WHEATLEY . . .	The Homecoming.
J. CROME . . .	Landscape.
J. F. MILLET . . .	Garden Scene.
GEORGE MORLAND . . .	Town.
" " " . . .	Country.
JOHN CONSTABLE . . .	Tottenham Church.
GEORGES MICHEL . . .	Trees.
DAUBIGNY . . .	Landscape.
GEORGE VINCENT . . .	Landscape.
L. HENRY . . .	North Dutch Church.
T. WEBSTER . . .	The Fair.
EDWARD FRÈRE . . .	Mother Dressing her Child.
THOMAS GAINSBOROUGH . . .	Eton Boy
R. WILSON . . .	Landscape.
DIAZ . . .	Landscape.
VAN LOO . . .	Portrait of a Lady.
JULES BRETON . . .	Waiting and Watch- ing.
MARTIN RICE . . .	Venice.
" " " . . .	On the Seine.
F. E. CHURCH . . .	Landscape.
E. LAMBINET . . .	Landscape.
G. H. BOUGHTON . . .	The Two Fare- wells.
J. W. CASILEAR . . .	Lake George.

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JOSEF ISRAELS	Waiting for Papa.
D. JOHNSON	Bayside.
HOBBEA (English eighteenth century)	Landscape.
TROYON	Sheep.
ROUSSEAU	Landscape.
LUDWIG KNAUS	Boy's Head.
EUGENE JETTEL	Landscape.
JEAN AUBERT	Menu of Love.
A. B. SCHREYER	Soldier: The Outpost.
T. PUJOL	The Reception.
J. L. HAMON	A Figure.
ERSKINE NICOL	Breadwinner.
E. ZAMACOIS	Figures.
DETAILLE	Soldier and Horse.
E. L. WEEKS	Tiger Hunt.
A. DE NEUVILLE	Soldier Mounted.
CHAPLIN	Lady and Dove.
DUPRÉ	Trees.
VAN MARCKE	Cows.

DEPARTMENT OF CLASSICAL ART THE ACCESSIONS OF 1914

THE purchases made by the Classical Department during the year 1914 have, with a few exceptions, now all arrived at the Museum and are exhibited in the Boscoreale Room, Gallery 10, according to our regular custom. The most important piece, the bronze statue of a boy, was described in last month's BULLETIN, and a purchase made early in the year, a beautiful marble portrait bust, perhaps of the young Tiberius, has been exhibited for some months with the 1913 accessions. Besides these two pieces, the new acquisitions include ten marble sculptures, eight bronzes, seventeen vases, four terracottas, seven pieces of gold jewelry, four gems, and one glass mosaic. In this article the sculptures in marble and bronze will be treated in detail; the other objects will be only enumerated, fuller accounts being reserved for subsequent numbers of the BULLETIN.

SCULPTURES

The most important sculptural piece to be described is a magnificent bronze portrait head, probably of Agrippa, the illustrious general and son-in-law of Augustus [fig. 1; height, 12 $\frac{3}{8}$ in. (31 cm.)]. It is a splendid example of Roman portraiture dating from the end of the first century B. C., and well illustrates the

individuality of the portraits of that period. It represents a man of commanding personality, with strong features and a serious cast of countenance. The energetic, forceful character of the man is well brought out, and the modeling is careful and detailed.

For the identification of this head we are in possession of important external evidence. The head was found in 1904, during the excavations made at Susa, near

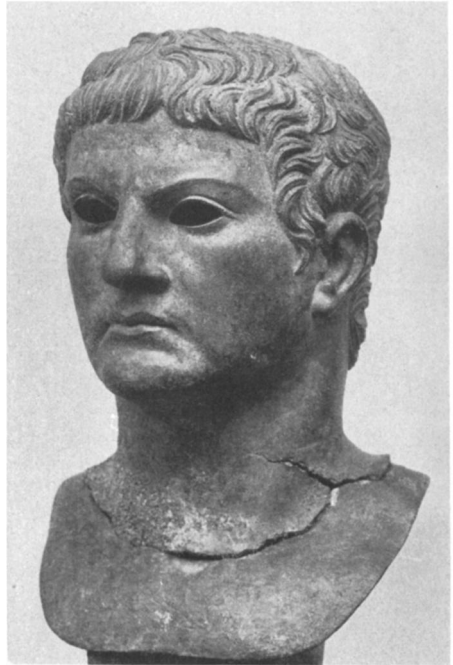


FIG. 1. BRONZE HEAD OF AGRIPPA

Turin, not far from the famous Arch of Augustus. It was unearthed in the débris which covered a Roman street and in the immediate vicinity of a Roman house. In the same place were found a number of fragments, such as a greave, parts of a foot, two fingers, part of a shoulder, and a heel, of the same bronze and of the same relative size as the head, as well as seven pieces of marble containing a dedicatory inscription to M. Agrippa. The presumption therefore is that our head was broken from a large bronze statue representing Agrippa.

The full text of the inscription is: